

Research on IP Design Methodology Based on Museum Perspective

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Abstract:

Most of the IP designs in the current market are heavily adorable, blindly adapting to consumer demand and lacking in cultural connotation. Therefore, it is very important to discuss the design method of IP from the perspective of museum. Based on the museum perspective, this paper explores the cultural attributes of IP from three aspects of living inheritance, symbolic marking and systematic vein, and takes the marking of classical symbols, the record and inheritance of vein, the systematic cultural revitalization, and the innovation and regeneration of content as the four dimensions as the starting point to explore the research on the design method of IP under the perspective of the museum. Through the research on the design strategy of IP under the perspective of museums, it proposes how to better develop and design IP with regional cultural characteristics, aiming to provide theoretical reference for contemporary IP design.

Keywords:

Museum Perspective, IP, Design Approach

1. Introduction

With the transformation and upgrading of the society, the state attaches more and more importance to cultural self-confidence. By combining with regional cultures such as customs and legends, IP has unique spiritual and cultural significance in today's booming development of cultural and creative products, and provides the possibility for regional cultures to maintain their long-lasting vitality with its high content productivity. Therefore, it is of great significance for designers to design IPs based on the perspective of museums, to guide the public's aesthetic demand and spread the regional culture at the same time, in order to realize a better effect of cultural dissemination and aesthetic expression. Discussing the design strategy of IP from the perspective of museums is crucial in building cultural confidence nowadays.

2. Overview of IP Design

2.1. IP Concept and Value Interpretation

The original meaning of IP is intellectual property. In contemporary times, IP represents a new discourse system and storytelling method, and IP itself has certain content power, its own traffic and commercial realization value, and influences users through content, image, values, etc. In 1894, at the Universal Exhibition held in Lyon, one of the founders of Michelin, Edouard, designed Bibendum, an IP image that not only gathered high brand influence for Michelin tires, but was later applied to Michelin's catering industry, becoming a gourmet food industry, and a brand name for Michelin. In 1894, Edward, one of the founders of Michelin at the Universal Exhibition in Lyon, took a pile of broken tires with different diameters placed at the entrance of the exhibition stand as the inspiration and designed the Bibendum, an IP image that not only gathered high brand influence for Michelin tires, but also applied to Michelin's food and beverage industry, which has become a weathervane of the gourmet industry, and the most important thing is that the Bibendum's application has drawn the distance between the users and the brand closer, provided consumers with emotional support, and gained a wide range of cultural and value recognition. It can be seen that a good IP image can help the audience better understand the spirit and character of the brand and other characteristics that the brand wants to convey.

The value brought by a good IP is not only limited to this, but also includes traffic value, circle value and derivative value. IP is different from traditional brands that rely on product characteristics to earn consumers' goodwill and loyalty, and to a certain extent, it will weaken the brand to attract users by taking advantage of its innate image. At the same time, IP can break the brand boundaries, connecting different circles, allowing different brands to create collision and then combine, giving users and brands to generate more connections. Finally, IP, in addition to being highly innovative in content, is also conducive to the derivation of different products, and a good IP image can not only bring the value of communication effect and image concretization, but also bring commercial benefits to enterprises [1].

2.2. Current Status of Contemporary IP Development

In China's contemporary cultural context, IP is no longer limited to literature, animation, or even brand IP; it has begun to shift to IP images that contain deep regional cultural connotations - cultural IP, such as the cultural portraits of the royal family designed by the Forbidden City and the image of the flying swallows in the Gansu Museum, but such culturally distinctive and popular IP images are only in the minority.

The development of contemporary cultural IP still faces the following problems. First, the investment is not cost-effective, the cycle is too long, and the industrialization and systematic operation of China's cultural IP is still not perfect. Before the regional demand rises to a sufficient level of necessity, most of the cultural places do not have enough money and energy to create IP images with cultural connotations. Secondly, the design homogenization of IP is more serious and the innovation is insufficient. Restricted by the aesthetic demand of the public, the cultural IP images on the market are mostly adorable IPs, and even some of the IP images are vulgar and kitschy, failing to express the profound cultural connotation behind the IPs and realizing the unity of ideology, artistry and ornamental features. Finally, the application and dissemination of IP fails to realize a better cross-border integration, break the circle limitations, form new vitality, and fail to realize a better benign development.

Although the development of IP faces many problems nowadays, cultural IP has its unique development necessity as a kind of cultural symbol with its own flow, high recognition, strong realizability and long realizability cycle.

2.3. Cultural attributes of IP

A good cultural IP needs to generate information transmission, emotional communication and cultural interaction with consumers. The cultural attributes of cultural IP mainly include three aspects: living heritage, symbolic logo and systematic vein.

2.3.1. Live transmission

Living heritage mainly refers to the protection and transmission of intangible cultural heritage in the environment of its generation and development, which is different from the protection of intangible cultural heritage in the form of “museum” by means of modern science and technology, and the recording of all aspects of intangible cultural heritage by means of text, audio-visual, video and other methods [2]. The specific implementation of living heritage consists of three aspects: emphasizing and supporting representative bearers of intangible cultural heritage projects, setting up ecological preservation zones of intangible cultural heritage, and productive protection of intangible cultural heritage [3], and the application of IP plays a crucial role in the living heritage of intangible cultural heritage. Mr. Er Qiao designed the image of Tang Nui for the Shaanxi History Museum, which is based on a Tang Dynasty maid. From the image of a fat Tang girl in one museum, it has developed into a city IP image for the whole Xi'an. And combined with Tang culture, a series of comic books such as “Tang Nui Driving” and “Just Like Reading Tang Poetry with Tang Nui” were subsequently produced to educate and entertain the public and help them to better understand the connotation of Tang culture.

2.3.2. Symbolic signs

A symbolic sign is firstly a symbol, which is used to refer to and represent something else, and secondly a sign is a carrier, which carries a message sent by both parties to the communication [4]. It is a carrier of meaning on the one hand and has an objective form that can be perceived on the other. It plays a referential and communicative function in our daily life. The reason why many of our IPs fail to achieve the desired communication effect is because they are not symbolized enough. In this dimension, the design of Kumamoto Bear IP in Kumamoto Prefecture, Japan, has achieved symbolic identification. Kumamoto Bear can prompt Kumamoto Prefecture to transform from an economically backward agricultural prefecture into a well-known tourist destination because the designer has enhanced the audience's recognition and memorization with a very concise and highly symbolic IP, which has enabled Kumamoto Bear, an IP, to stand out from the crowd of IP images.

2.3.3. Systematizing veins

The inheritance of regional culture should not be limited to the degree of dissemination, but should help the local culture to form a systematic vein. A good IP image can consciously connect the city culture and form a systematic vein from ancient times to the present, instead of being separate from the city culture. Take the Forbidden City as an example, the IP road of the Forbidden City from the historical and cultural derivatives based on the creative design of “Yongzheng: Feeling cute”

series to the traditional color based on the innovative design of the Palace beauty series and then cross-border union with other brands, The road of cultural innovation of the Forbidden City has never been limited to a certain stage, but from ancient to modern, from single to multiple, so that the Forbidden City culture systematization, vein.

3. Evaluation Dimensions of IP Design from a Museum Perspective

3.1. Identification of classic symbols

The identification of classic symbols refers to the ability to extract relevant visual symbols by grasping the connotation of regional culture, so as to further leave a strong imaginative imprint on the inertia of the subject of the sensation, and the said symbols are directly or indirectly extended by extracting contents with identification potential from the corresponding classic symbols. IP should have a high degree of generalization of the strong identification characteristics in the process of designing, so as to give the user a high degree of memorability.

3.2. Documentation and Inheritance of Veinization

The systematic cultural revitalization refers to the fact that the construction of IP image should be able to systematically sort out the cultural vein and form a certain cultural system, and the regional culture behind the IP image is not an isolated culture, but is inherited from the same vein. The current cultural and creative product design is often superficial, based on a certain historical stage of cultural dissemination, but it is difficult to achieve long-term cultural heritage. The storytelling nature of the IP image itself helps designers to extend the design accordingly in the design process, which can record and pass on the regional culture in a more systematic way and in a vein.

3.3. Systematic cultural revitalization

Systematic cultural revitalization refers to systematically giving the culture that has been detached from the original cultural context and usage scenario its cultural meaning and usage scenario, so that it can be integrated into modern life. China's 5,000 years of history and civilization has never lacked culture, but how to revitalize it. At present, cultural revitalization is mainly faced with the problems of insufficient aesthetic popularization of contemporary art of regional culture and the inability of cultural and creative products to meet the needs of consumers. IP, as a topic that can easily resonate with the audience, is more likely to be used in practical applications to realize systematic cultural revitalization.

3.4. Content Innovation and Regeneration

Content innovation and regeneration refers to the promotion of creative transformation and innovative development of regional traditional culture by new ways and means. Regional culture is not single and rigid, but should be diversified and fluid, and this fluidity is the result of human creative choice. A good IP image should be able to keep the right and innovation, push forward the new, so that the regional traditional culture in the interaction with the audience in the new era of glory.

4. IP Design Strategies from the Museum Perspective

4.1. Mining cultural characteristics and extracting cultural symbols

Whether it is the design of IP image or the refining and expression of other visual symbols, regional culture is indispensable, and the first step of IP image design is to excavate the characteristic regional culture and extract cultural symbols. Regional culture is a kind of culture widely recognized by local people due to the uniqueness of geography and economy of a certain region, which is representative and typical. An IP image that symbolizes regional culture features itself has a certain audience group. Confucian culture represented by Confucius originated in Shandong, which is the local regional culture of Shandong. Specialty snacks such as “Rites of Confucius” ornaments, “Baoguo” erasers and other stationeries are all created through the use of the “Confucius Temple Prayer” series to symbolize the regional cultural characteristics. Stationery and other cultural creations are through the deep excavation of Confucius culture, and then cartoonish, children’s IP image to draw closer to the distance and ordinary consumers, especially young people to elaborate Confucian culture.

4.2. Systematize and Construct IP Image

After the brand IP has created unique cultural symbols based on cultural characteristics, it is necessary to systematize the cultural connotations in the IP design stage to construct a suitable IP image and design related derivatives. A systematized cultural vein is not only conducive to the integrity of the IP image design, but also to the subsequent derivatives of the IP image, as the dissemination rate brought by a good cultural story is far greater than the benefits brought by pure marketing. At the same time, the design of emoticons and identifiers can increase the contact between the IP image and the brand audience or consumers, which can further narrow the distance between the IP and the users and enhance the users’ emotional connection to the IP. In the construction of the cultural IP image of Sanxingdui site, not only the history and culture of ancient Shu were considered, but also the Sanxingdui Mask Festival, Sanxingdui Grand Ritual and other unique festivals that show the tradition and are close to contemporary times were created. In terms of product development, more than 700 kinds of cultural and creative products have been developed, which have brought great economic benefits.

4.3. Breaking cultural barriers and enhancing IP vitality

A good IP image not only needs to build its spiritual connotation based on the characteristic regional culture, but also needs to be constantly innovated and regenerated to enhance the vitality of the IP. In the current economic context, cross-border co-branding has become an important way for major IPs to enhance their vitality by leveraging the influence of both parties to increase potential audiences, improve brand image and potential value, and achieve a win-win situation. Dunhuang, for example, released a panoramic digital card with 156 Dunhuang caves - the first public service NFT in the cultural and expo industry - with Tencent on the 99th Public Welfare Day in 2021, starting a journey to combine technology and cultural and expo. This cross-border co-branding has brought a sense of freshness and technology to the cultural and museum industry, allowing Dunhuang artifacts to be presented to the public in a variety of forms such as music, paintings, and videos, while the permanence and scarcity of the NFT itself has increased the popularity of the product among users. This increasing the vitality of Dunhuang as a major IP.

5. Conclusions

IP design from the perspective of museums should meet the requirements of four dimensions: identification of classical symbols, documentation and inheritance of veins, systematic cultural revitalization, and innovation and regeneration of content. IP image design based on the museum perspective should firstly dig into the regional cultural characteristics and extract the corresponding visual cultural symbols; and sort out and construct its regional cultural vein, and go to construct the IP image with certain knowledge and understanding of the regional cultural connotation; finally, in the communication of IP, use the story language instead of the advertisement language, and use the communication thinking instead of the marketing thinking to break the cultural barriers, so that the IP image can be revitalized in the process of communication. Finally, in the communication of IP, story language is used instead of advertising language, and communication thinking is used instead of marketing thinking to break the cultural barriers, so that the IP image can be revitalized in the communication process.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Author Contributions

Conceptualization: Xinglan Gao; Methodology: Xinglan Gao; Formal analysis: Xinglan Gao; Investigation: Xinglan Gao; Resources: Xinglan Gao; Data Curation: Xinglan Gao; Writing – original draft preparation: Xinglan Gao; Writing – review and editing: Xinglan Gao; Supervision: Shaohua Jiang; Project administration: Shaohua Jiang.

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